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ABSTRACT

This project developed two units for secondary students, one dealing with the modern poetry of Bulgaria and one with the legend of Dracula. The first unit includes poems, discussion questions, and a background essay. The second unit includes discussion materials largely based on Brian Stoker's novel "Dracula," and an historical essay on Vlad Tepes, the historical Romanian model for the fictional vampire. (EH)

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ED 420 616

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Bulgarian Modern Poetry [and] Dracula - Fact and Fiction for a Western World Literature Class

Fulbright-Hays Summer Seminars Abroad, 1997.
(Romania and Bulgaria)

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SO 028 889

Fulbright Seminar project:
a Unit on Bulgarian Modern Poetry
for a Western World Literature Class

by Barbara L. Rang
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25 October 1997

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Bulgarian Modern Poetry

By Barbara L. Rang, Tomah High School, Tomah, WI 54660

Grade: 11 to Adult

Objectives:

The student will be able

--to comprehend phrase meanings.
--to interpret figurative language.
--to recognize connotation of words.
--to identify mood, tone and emotion.
--to perceive general main ideas.
--to recognize how translation may affect the poet's work.
--to see how modern Bulgarian poetry has been affected by its country's history.

Strategies:

The introduction to the unit could begin with a discussion of the poetry and politics essay at the end of this study unit. Another method might begin with an informal discussion on the fall of the Berlin Wall in 1989 or with a discussion of the students' knowledge of Communism. Depending on the time this unit is used, an interdisciplinary study could be made with a social studies department. Whatever the introductory method used, the poems supplied are then assigned with the students answering the questions related to poem. Students may work alone or in small groups. If the class is small, the class may go through the material together.

Materials:

The material provided may be enough, but the teacher may choose to use other materials. Other options may include guest speakers from former Communist countries, library research/ Internet information, or photographic slides from these countries which would give the students a feeling of the place and people they are studying.

Evaluation:

The instructor may 1) use the students' written responses to the questions as a way of evaluating their understanding of the poetry read or 2) design a quiz/test to assess the students' understanding of the material and concepts outlined in "Objectives."

An introductory study unit based on poems by four modern poets.

Poetry, by its very nature of figurative language, is a challenge to interpret. However, when one deals with foreign poetry, one must consider another element--translation. To demonstrate this point, what follow are two translations of Boris Histov's poem *The Plane Is Late.* Histov, a modern Bulgarian poet, discusses the political situation in his country during the time of Communist control, but notice how the translators choose to express his ideas. Although the other poems in this unit are presented in one translation only, it should be remembered that they, too, would vary depending on the translator. The essence of the poetry, however--its message, its meaning, is still at the core of each translation.

The Plane Is Late

Boris Histov (b. 1945)
(Histov, Lecture)

We're waiting at the airport where the sun
pours down like fire, numbing and bathing us in sweat.
We should have left here hours ago and be somewhere
far away, but the plane has not arrived; the plane is late.

I wish its polished wings would show up there
in that fiery realm as proof of its existing states;
In vain the raven, in his tailcoat, splits the air,
making a hole for the plane to penetrate.

We guzzle coffee and poke around at the news;
the chocolate melts; the tearful kids are brown.
We sent Daedalus and his son to investigate,
but they've found nothing and do not yet return.

The pilot once reported from a place unknown
that our lives would be different,
and then his voice went dead.
We dream that over paradise we fix and then bail out
with pure white parachutes opening overhead.

We are cut off by wires that surround the landing field:
the air resounds with each departing flight.
We tear up our tickets, for we have lost all hope.
Then (we) settle down like animals for the night.

When the plane appears, like an angel it will descend
from heaven; and old men will race to make it secure,
but I, for one, will be no more: my skull will be
a house for crickets, with pebbles for furniture.

(Translated by William Jay Smith)

For discussion:

1. Underline the phrases that refer to heat. What might the fire imagery represent?

2. "Daedalus and his son" is an allusion to what mythological story? What happened to Daedalus' son?

3. The people look to the sky for a plane. What might the plane symbolize?

4. What will happen when the plane arrives?

The Plane Is Late

Boris Histov (b. 1945)
(Histov, *Wings of the Messenger* 57)

We're gathered at the airport upon which the sun
leaks flame and pounds us, and drowns us in sweat--
we should have flown out of here forever, long ago.
But the plane is late, the plane is late.

I wish its polished wings would shimmer at least,
in the blazing air--that we might know it exists.
Showing his black tailcoat, the raven vainly labors
to dig a hole through which the plane might pass.

We rinse out guts with coffee, pick at the news.
The chocolate melts; the children cry brown tears.
We sent Daedalus and his son, but no one
has come back to tell us why it's late.

The pilot called from some place, to promise
another life is waiting for us-- we heard no more.
And now we imagine, flying over paradise, how
our souls descend in white parachutes.

In neighboring airports, from which barbed wire
keeps us, planes take off every second, they
batter the skies. And, utterly hopeless, we tear up
our tickets, to wait for the night, compliant as cows.

Probably it will come, and, like an angel appear,
men grow old will start after it, the wings bent,
but I myself will be no longer--my head by then
will be a cricket's house, furnished in pebbles.

(Translated by Roland Flint, Betty Grinberg, Lyubomir Nicolov)

For discussion:

1. Which translation of the poem *The Plane Is Late* do you prefer? Why?

2. Poet Boris Histov wants "real life to come into the country." What is "real life"? How does the poem express this idea?

3. Histov's literary work was confiscated during the Communist regime, and he was imprisoned for a time for his literary efforts. Why would the Party deem him and his writing "a threat" to be sequesterd?

4. Is this a poem of hope or hopelessness? Explain your response.

The Wall

Boris Histov (b. 1945)
(Histov, *Wings of the Messenger* 67)

I will still live--even I have one arm,
and I will be happy just this was left to me.
I will warm myself with a single leaf in the winter,
and from leaves I will make my sandals.

We were on our way to break down the wall
and to burn up in the square like straw,
but down one hole I lost my friend,
and after him the others--two by two.

Then not thinking that I came to live,
I shut my eyes--to have no witnesses,
and pounded and scratched and whined against it
till blood began to drip from my hands.

And at the end, having fainted in the wild weeds,
I secretly wept from fear and insult--
if you shout something, there's no one to hear you,
what you write down, there's no one to see.

Then I exhaled the last of my hopes,
and I myself cut off my sprouting wings.
What is man, if a little mouse
can escape beneath the wall with ease!

But life ends, bubbling away like soda--
everything else is wind and poems.
And if now I were to shout, freely,
I would shout only: "I shout."

If I had any strength in hand,
and had to write some word,
I would write bravely on the wall:
"This is a wall" and nothing else.

For discussion:

1. In the third stanza what is the poet striking against? Denotatively (actually)? Connotatively (symbolically)?

2. Underline lines that show despair.

3. In the last two stanzas what does the poet mean when he says "And if now I were to shout freely, I would shout only 'I shout'" and "I would write bravely on the wall: 'This is a wall' and nothing else"?

4. Some people may think the poet is a man who has been broken. What do you think?

In the Prison Cell of the Mouth

Blaga Dimitrova (b. 1922)
(Shurbanov np)

How did you allow that tongue of yours--
wild, unbroken, leaping
over the toothed fence--

to be tamed?

It licks words
like a tiger licks its wounds
but in a locked cell.

Vocation suddenly
boiling in its blood
a roar about to erupt--

Its own jailer.
fiercely biting into itself.
Silence streams down.

Behind the teeth the tongue bleeds.

For discussion:

1. Underline words that show imprisonment. Circle images of suffering.

2. Define "vocation." What is Blaga Dimitrova's vocation?

3. What is being kept in the "prison cell of the mouth"? Why?

4. Once the Communist Party took control, writing, among other things, was suppressed in so far as only the Party line could be augmented. Many writers "felt bad that they may have allowed this suppression to have happened (Shurbanov np)." Does this poem express such a thought? If so, summarize in your own words the poem's central message.

Theatre Appeal

Konstantin Pavlov (b. 1933)
(Shurbanov np)

We shall take our leave. The old actors
Both these and those.
From our multiple self-repetition:
"Remember how I killed you?"
"Remember how you killed me?"
Murder becomes theatre:
the dead are given the floor.
But!--
no harsh words for the murderer!
We don't need such a play.
so I appeal:
Let the negative characters
show mercy
to their positive brethren.
There's no other way out,
such as Revenge.
And, in general,
this theatre is no longer ours.
Let's take up our own bodies,
both these and those.
Without tears
and without theatricality.
Farewell all.

For discussion:

1. The poet uses the theatre as his metaphor; it may represent a stage to present a play titled *Communism*. What might the following words/phrases mean connotatively?

- **a.** "old actors"
- **b.** "multiple self-repetition: 'Remember how I killed you? Remember how you killed me?'"
- **c.** "Murder becomes theatre: the dead are given the floor."
- **d.** "negative characters"
- **e.** "positive brethren"

2. Consider how the following phrases can have more than one meaning:

- a. "Theatre Appeal"
- b. "Murder becomes theatre: the dead are given the floor."
- c. And, in general, this theatre is no longer ours."

2. Think in terms of the Communist Party: After more than fifty years, it lost its power over the Bulgarian nation. Their play, their drama, is over, and now it is time to "break the set." What advice does the poet give?

3. The poem can be interpreted with no knowledge of the poet's background of living in a Communitst nation. What then would be the play/drama in this theatre? The poet is saying good-bye to what?

(Untitled)

Ivan Teofilov (b. 1931)
(Shurbanov np)

Let's use our wisest tools,
to deconstruct the foundations of pain
before its edifice
has reached its final form.
Amidst the flickering outlines
of spiritual ruins
let's gather the remains of Nobility
so that its Triumphal arch may rise again.

Let's pull down the selfish wall
dividing my home from yours
so that neither our suppers nor our thoughts be secret.*

Let's lift the fallen bread,
and in the custom of our ancestors,**
let's kiss it with a sense of guilt.

If we can do nothing better,
let's at least recall
what has been done already
by man
for man. . .

Notes:
*Under the Communist regime people could not express their thoughts openly for fear of being harassed or punished.
These lines **may be referring to the custom of giving a piece of bread dabbed in salt to each house guest as a sign of welcome and insurance that the hosts would provide the best they could for them.

For discussion:

1. Underline words/phrases that refer to life before the "building" (Communism) fell. Describe what the poet felt life was like under Communist rule.

2. At one time Sophia, Bulgaria, was liken to Paris, France (Gavrilova np). Thus, when the poet refers to a "Triumphal arch," he may be alluding to what famous structure?

3. The poet wants people to begin life anew. He asks them to "use our wisest tools" and "gather the remains of Nobility" to build a new society. What might some of these "tools" be? What might the "remains" be "amidst the flickering outlines of spiritual ruins"?

4. What is the poet asking for in the last stanza? What has been done already "by man for man"?

Another Wall

In the summer of 1997, while on a Fulbright-Hays program, I met a teenage girl at the American College, a high school in Sophia, Bulgaria. During our conversation I found that she really enjoyed reading Robert Frost's poems, her favorite *Mending Wall*. She had even memorized it--without it being a class requirement!

As you read the poem, consider why it would appeal to people in Eastern Europe--especially since the fall of the Berlin Wall in 1989 and the political ramifications that followed in the Eastern block countries.

Mending Wall

Robert Frost (b. 1874 d. 1963)
(*Complete Poems of Robert Frost* 47-48)

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing;
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean.
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance;
'Stay where you are until our backs are turned!'
We wear our fingers rough with handling them.
Oh, just another kind of outdoor game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him
He only says, 'Good fences make good neighbors.'
spring is the mischief in me, and I wonder
If I could put a notion in his head:
'Why do they make good neighbors? Isn't it
Where there are cows? But here there are
no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offense.
Something there is that doesn't love a wall,
That wants it down.' I could say 'Elves' to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed,
He moves in darkness as it seems to me,
Not of woods only and the shade of trees
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, 'Good fences make good neighbors.'

For discussion:

1. Who is the speaker? the other person?

2. How does the speaker view walls? the other person? How did the other person arrive at his views?

3. Underline lines showing
humor
expression of new ideas
not forcing his ideas on others.

4. To a person whose current history was that of a restrictive society like that of Romania/Bulgaria pre-1989, what idea/s would appeal to him/her in this poem?

Politics and Poetry

Politics is a complicated subject, but the following is to provide the literary student with some political concepts that may help him/her understand the modern poets presented in this unit.

Prior to 1989, European countries under socialism/Communism were deemed political powers governed by the working people. In practice, however, power resided with the socialist party in power. Emphasis was on centralizing (government/"public" ownership) heavy industrial production and agriculture to satisfy Soviet requirements. Although each family could have a small garden plot for personal family needs, eventually, all small land holdings were acquired as well ((Shurbanov np). At first the people, with industrial jobs and other employment, were somewhat satisfied, but increased production quotas, food shortages, and government policies that prevented people from congregating in large groups unless ordered by the Party leaders, having to obey ten PM curfews, and only publishing work along Party lines often led to imprisonment or worse. Finally, dissatisfaction and frustration caused worker revolts ("Bulgaria" np).

Symbolic of this conflict between East and West philosophies was the Berlin Wall. Berlin, badly damaged during WW II, was situated within the German Democratic Republic (GDR; also know as East Germany). The city was partitioned into East Berlin and West Berlin. The divided city not only symbolized the collapse of the German Empire, but also became a focus of the Cold War tensions between Western nations led by the United States and the Communist nations led by the Union of Soviet Socialist Republics (USSR). The Berlin Wall, built by the East Germans in 1961, blocked free access in both directions until November 1989. During the time it stood, more than 100 people died attempting to cross from East to West Berlin. By the time Germany was unified in October 1990, much of the wall had been torn down. Only a few small segments remain as memorials ("Berlin Wall" np).

In other parts of Eastern Europe, the people, dissatisfied with their socialist governments, saw Germany's revolution as inspiration for rectifying their own plight. For instance, Romanians demonstrated in Timisoara against the Nicolae Ceausescu's government. Then when Ceausescu tried to brutally suppress the antigovernment demonstrations in Timisoara, the army turned against him ("Romania np). On December 22, 1989, he was forced to flee Bucharest with his wife, Elena who, some Romanians say, was even worse than her husband (Shurbanov np). They were captured and tried secretly, and then executed on December 25.

The interim ruling body, the Council of National Salvation, led by Ion Iliescu, revoked many of Ceasusescu's repressive policies, and imprisoned some of the leaders of his regime. However, economic reform, a rapid de-centralization, has not come quickly enough for some Romanians, and as many as two million workers staged a general strike protesting governmental policy in February of 1994, but a motion to impeach President Iliescu was rejected in July 1994 ("Romania" np). Today, the people, though not striking, are not satisfied with their economic situation and are avidly seeking foreign investors/supporters to help them improve their lot.

Bulgaria, Romania's next-door neighbor, did not take such extreme measures to change its political situation despite that during most of the Communist period, under the leadership of Todor Zhivkov--secretary of the Communist party from 1954, the country's premier from 1964 to 1971, and head of state from 1971 to late 1989, Bulgaria was one of the most restrictive societies among the former Soviet satellites ("Bulgaria" np).

For instance, during the mid-1980's the Zhivkov government had a campaign to make members of Bulgarian's Turkish minority assimilate by taking on Slavic names and prohibiting them from speaking Turkish in public. He also subjected them to other forms of harassment, and during 1989 alone,

more than 300,000 Bulgarian Turks crossed the border into Turkey to escape persecution ("Bulgaria" np). Late in 1989, Zhivkov was ousted from power and expelled from the Communist party. Replacing him was general secretary was the foreign minister Peter T. Mladenov. Under Mladenov's leadership, Bulgaria restored the civil rights of Bulgarian Turks and began to institute a multi-party system. In June 1990 the Communists, running as the Bulgarian Socialist party, won the nation's first free parliamentary elections since WW II. Mladenov became president in April but resigned in July, and with Communist support the opposition leader Zhelyu Zhelev was chosen to succeed him. Under a new constitution providing for direct presidential voting, Zhelev won reelection in January 1992. In September, after an eighteen-month-long trial, Zhivkov was found guilty of corruption while in office and sentenced to seven years in prison (Bulgaria" np).

After the 1991 elections, Bulgaria began to restructure its economy and enacted a plan to return land seized by the Communists to its original owners. The parliament also passed laws allowing foreign investment. However, Bulgaria lost many of its traditional markets and its economy suffered. In 1994, the socialists returned to power, but their policies of returning to centralization/ slowing down privatization resulted in "hyper-inflation" with "the country headed no where (Stefanov np)." In 1996, incomes dropped ten to twelve times. This meant that a person making $220 per month could easily see his income drop to $32 per month (Stefanov np)! Thus, in January 1996 some violence (no blood shed though) broke out, and early elections were called for. In April 1997 a new coalition, the United Democratic Forces (UDF), won (Stefanov np). They, like the Romanians, are now privatizing former state-owned companies, working on economic improvements, and seeking foreign investors/ supporters..

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Fulbright Seminar project:
a Unit on Dracula--Fact and Fiction
for a Western World Literature Class

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20 December 1997

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Dracula: Fact and Fiction

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Grade:

11 to Adult

Objectives:

The student will be able

--to analyze fictional characters in the story, but at the same time bring about a better understanding of real people (Vlad Tepes, ourselves).

--to comprehend the natural progression of the dramatization of the story.

--to identify the theme of the story and the idea that underlies and unifies all the elements of the story.

--to learn the necessity of using his/her imagination to enter the experience of the novel.

--to reveal the author's style and the techniques he used to create his novel which was based on the author's background in theatre, his use of friends, and his research.

Strategies:

The format will be a talk-show program in which the students will play characters from the novel and be "authorities" about author Bram Stoker, vampires, and psychology. One student will also be role-playing as host/hostess to provide questions and keep the program going.

Materials:

While there are several "watered-down"/children's versions of *Dracula*, the serious, more mature student should read Bram Stoker's unabridged version.

The other material provided here may be enough, but the teacher may choose to use other materials. Other options may include segments from some of the movies based on the Dracula story. Those may include *Nosferatu: Eine Symphonie des Grauens* (a Symphony of Horror), a German silent film of 1922; *Dracula*, starring Bela Lugosi in 1931; and the recent *Dracula* by Director Francis Ford Coppola (Columbia Pictures, 1993) which won three Academy Awards.

Evaluation:

The instructor may 1) use a subjective evaluation of the students' knowledge as he/she reveals his/her knowledge of the character/novel in the program and/or 2) quiz the students on the novel and its history through a written test devised by the teacher.

VLAD ŢEPEŞ („DRACOLE WAYDA"), gravură reprodusă în *Dracole Wayda*, ediţia Barth. Ghotan, Lübeck, 1485.

VLAD ŢEPEŞ ("DRACOLE WAYDA"), engraving printed in *Dracole Wayda*, Barth. Ghotan Edition, Lübeck, 1485.

(Ungheanu np)

Dracula: Fact and Fiction

By Barbara L. Rang, Tomah High School, Tomah, WI 54660

A study unit to better understand the real Romanian Prince Vlad Tepes (Vlad the Impaler), how he is posthumously perceived as Vlad Dracula's (devil) son, and how he is used as a basis for Irish author Bram Stoker's Dracula.

Talk Show Tells It All!

This unit is designed for a class of 15-25 students who will read Bram Stoker's novel *Dracula* as "outside reading" (assigned reading to do on one's own to supplement the curriculum study), and then do a role-playing presentation--talk-show style-- to illustrate their knowledge of the story, the author, and the history of Vlad Tepes.

For the talk-show format, the following characters are suggested:
The host/hostess (who will ask the questions and keep the presentation moving)
***Dracula* characters:**

Jonathan Harker (Mina's husband who was held prisoner in Dracula's castle)
Mina (almost a victim of Dracula's)
Arthur Holmwood (fiance to Lucy who is one of Dracula's victims)
Sister Agatha (nun who nurses Jonathan back to health after his castle ordeal, authority on Vlad Tepes since she is of Transylvania)
Dr. John Seward (doctor and director of a mental institution)
Professor Van Helsing of Amsterdam (doctor and vampire specialist)

Other possibilities:

A biographer (or this could be Sister Agatha) who knows the histories of Bram Stoker and Vlad Tepes (To assist this character, this unit includes notes on Stoker and Tepes.)
Technicians to video tape the show, do lighting, provide musical background, get props, introduce the show, etc.

After reading the novel, the students will select their parts and study their character's role in the story. If the class is large, each person could have an understudy or two, so the performance could be presented several times.

As a group effort, the host/hostess, as leader, will help the group form questions to be used in the talk show.* Before the actual presentation is given, the students should have at least several days to run-through the program.**

Students not in the show itself could be used as audience participants (and pose questions to those on stage) and video recording people. Most sophisticated presentations might also include technicians to show film clips from various professional Dracula movies, e.g. Francis Ford Coppola's *Dracula*, starring Gary Oldman, Winona Ryder, and Anthony Hopkins (1993 color), *Dracula*, starring Frank Langella, and Laurence Olivier (1979 color), and *Dracula*, starring Bela Lugosi (1931 b & w).

Additional Notes:

*Some questions should also be written for some audience members, so the panel has guaranteed responses from the spectators.

**Practice is of utmost importance, both for the characters and the technicians.

Talk Show Title

(Be creative; our program was titled The Heather Rose Show –after its hostess.)

_____

Program #1
Topic: The Vampire Experience

WORKSHEET

Procedures: After each guest is introduced, the host/hostess uses questions to have the group tell its story. (A video tape segment may be used from one of the Dracula movies to illustrate a point/s. People in the audience may ask questions or give responses as deemed by the host/hostess. (To ensure some audience participation, some questions may be given to audience members.) At the conclusion the host/hostess summarizes what has taken place during the program.

The Program:

Introduction: **(Off camera the technician says)**

. . . and here's _____!

(*Applause, applause*)

Host/Hostess: Today we are discussing the Vampire Experience as based on the story *Dracula* by Bram Stoker. Today's guests are. . .

Played by _____

Mina (Murray) Harker: A victim of the vampire Count Dracula.

Her dearest friend Lucy Westenra became one of "the un-dead" when Count Dracula made her a revenant (She is like a vampire but without the ritual of initiation, thus unsophisticated; she kills anyone and anything in the open. A revenant is more likely to be caught and killed again than is a vampire.)

Played by _____

Jonathan Harker: Mina's husband who was once held captive by Count Dracula. Once he understood what Dracula was capable of, he is determined to destroy him.

Played by _____

Dr. John Seward: First called in to help Lucy Westenra, he found her illness most unusual and so called in his mentor Dr. Abraham Van Helsing.

Dr. Seward also is in charge of a mental institution. One of his most interesting cases was that of a Mr. Renfield, known informally as the Fly Man. Fly Man was used to get to Mina when she almost became Dracula's next victim.

Played by _____

Dr. Abraham Van Helsing: Reknowned doctor and professor from Amsterdam. He was the first to realize that they are dealing with a vampire. He became an authority on vampires, and, with the help of the Harkers, Dr. Seward, Arthur Holmwood (Lucy's fiance Lo d Godalming), and Quincey Morris (an American friend), he destroyed Count Dracula.

Played by _____

Sister Agatha: A nun from Transylvania who took care of Jonathan Harker for six weeks after his ordeal at Count Dracula's castle. As a native to Transylvania, she knows the legends of the "blue fire," St. George's Day--April 23, and Vlad Tepes (the prince who the character of Dracula is based upon), and local legends of vampires and the un-dead.

Played by _____

The Romanian Prince Vlad Tepes and the Fictional Dracula

Count Dracula is British author Bram Stoker's fictional character who is often associated with Vlad Tepes (The Impaler), a Romanian prince who ruled Wallachia (known as Romanian Land) three times, 1448, between 1456 and 1462, and 1476 (Ungheanu 5). He ruled with an "iron hand, but in so doing brought an end to internal political strife and replaced it with a prosperity that country had not had for some time. He also managed to avoid the conquest of his Transylvania kingdom by the ever encroaching Ottman Empire ("Romania" np).

His new laws concerning trade upset the German guids in many Transylvanian cities, especially those of the fortified cities of Saxon Sibiu and Brasov (Ungheanu 5). During this conflict with guids, Tepes impaled and burned alive many tradesmen for not obeying his authority. His cruelty gave rise to numerous legends depicting him as sadistic man, thirsting for human blood, and as an inventive tormenter. These gory stories, printed in German in the last decades of the fifteenth century and accompanied with portraits of the infamous lord, became the sources of the myth about Dracula or "Devil" (Ungheanu 6).

Dracul and Dracula

Dracula, the son of Vlad Dracul, was born in Sighisoara in December 1431 in a modest-looking building (now a restaurant) in the old part of the city, not far from the place where he later used to raise the infamy pillar and the gallows scaffolding to punish malfactors ("Romania" np). His castle was in the Birgau Mountains at Tirgoviste, the capital Vlad Dracula used during his reign. Another castle, Bran Castle, was more of a halting place for him, a place to control trade and to protect his lands. However, it is a good reminder of the once-famed prince, and because Bran Castle has been renovated as an historical site, thousands of visitors are able to step back in time and wonder at Tepes' life and times ("Bran Castle" np).

The young Dracula's life was one of apprenticeship into knighthood. At his father's court at Tirgoviste, he was taught swimming, fencing, jousting, archery, court etiquette, and horsemanship (Dun-Mascetti 128). He was also introduced to political science which had Machiavellian overtones since it was written that it was much better for a prince to be feared than to be loved (Dun-Mascetti 128).

Vlad Dracula, a Knight of the Order of the Dragon

In February 1431 Vlad was made a knight of the Order of the Dragon. As a knight he wore two capes--one green--linking him with the dragon's color, to be worn over red garments representing the blood of martyrs. The other cape was black, later adopted by Bram Stoker's Count Dracula, to be worn only on Fridays or on the occasion of a celebration (Dun-Mascetti 125). In addition, each member of the Order of the Dragon was required to wear a medallion with the insignia of the dragon created by a master craftsman. The dragon had to have two wings and four paws outstretched, jaws half open, and its tail curled around its head and its back cleft in two, hanging prostrate in front of a double cross. This represented the victory of Christ over the forces of darkness. The medallion had to be worn at all times until the knight's death, and then it was to be placed in the coffin with him (Dun-Mascetti 127).

The War Years 'Schooled' Dracula

After the death of his father, Dracula was made a captive prisoner of the Turks. Even though a prisoner of the Sultan, he was made an officer in the Turkish army. Thus, he was able to study the methods of torture the Turkish forces used on prisoners of war. Impalement of prisoners seems to have been one of the commonly used forms of punishment (Dun-Mascetti 130).

Wie facht ſich an gar ein grauſſein
liche erſchröckenliche Hyſtorien, von dem wilden wü=
trich Dracole weyde Wie er die leüt geſpiſt hot vnd
gepraten vñ mit den haübtern yn einē keſſel geſotten

„PĂDUREA DE ȚEPI", gravură reprodusă în *Dracole Wayda*, ediția Matth. Hupfuff, Strassburg, 1500.

"IMPALE FOREST", engraving printed in *Dracole Wayda*, Matth. Hupfuff Edition, Strassburg, 1500.

(Ungheanu np)

Longing to regain the throne much in the same way as his father had, Dracula fled the Sultan's court and took refuge in Moldavia, a neighboring state of Wallachia. After several failed attempts, he finally became the official prince of Wallachia in 1456 at the age of twenty-five. He established himself at Tirgoviste, which was not only the center of power, but also the center of the nation's social and cultural life.

Traditionally, he was expected to depend on the council of Wallachia which consisted of the boyars, men of noble landowning families, who gave the orders for administration and justice. In essence the boyars held even more power that the prince because it was in their interest to elect the weakest possible prince, so they could make major decisions without interference. Dracula dramatically changed this political situation by making himself solely in charge. Too, he sought personal revenge against the boyars because they had killed one of his brothers by burying him alive, a crime he could not forgive (Dun-Mascetti 131).

Dracula, the Impaler

According to a Roman chronicle in the spring of 1457 Dracula collected the boyars, their wives and children and worked them until their festive Easter clothes were torn, and they were left naked. Next, he impaled the children and wives and then led the men in chains on a two-day journey to a place called Source of the River. Here he had them reconstruct an ancient castle. Local folklore claims that inside the castle there is a secret passage that leads into the mountain.. They believe that a "Dracula-curse" is associated with the evil place. They say that a golden flame sometimes lights up the night sky, and this is taken as the ill-obtained treasure Dracula took from the boyars; no one should try to find the treasure lest he succumbs to the terrible curse (Dun-Mascetti 134).

To replace the boyars, Dracula created his own nobility that were of Mafia mentality. In return for lands and riches, these men--mostly of plebeian origin--carried out the ruthless duties the prince required of them (Dun-Mascetti 134). His exalted power reduced the boyars to little more than obedient servants and extended heavy punishment to whoever dared to offend him, intentionally or not.

So great was the fear of impalement or other torture that throughout Dracula's reign, theft, and other crimes completely disappeared. He also set about to rid his country of "the parasites of society," the beggars and vagabonds, using extremely harsh and cruel methods. One time, it is said, he ordered the old, the ill, the lame, the poor, the blind, and the vagabonds to a large dining hall in Tirgoviste. He had a huge feast prepared for them, and after they had gorged themselves and were practically dead drunk, he ordered the house to be locked and set afire. When the fire naturally abated, there was no trace of any living soul (Dun-Mascetti 140).

It was also said that Dracula would roam the countryside in disguise, particularly at night. He wanted to know how the peasants lived, how well and how much they worked, and what they were thinking. This particular trait was to be adopted by the fictional vampire Dracula not only because they farmed his land but also because they represented a source of fresh blood. It seems, then, both the fictional and the historical Dracula shared the same role of monster and protector at once (Dun-Mascetti 135).

The Name 'Dracula'

The bloody deeds in Dracula's career and the double meanings of his name contributed to the evil implications by which he became known. Originally, Vlad was called "Dracu" by his native countrymen because they recognized him as a Draconist, or member of the Order of the Dragon ("draco" in Latin). Later, the people of Wallachia, unfamiliar with his knighthood, seeing a dragon on his shied and also on his coins, called him "Dracul" with the meaning of the "devil" because in orthodox iconography (a type of religious art) St. George is seen as slaying the dragon which represented the devil. The

word "drac" can mean "dragon" or "devil" in the Romanian language. The word "Dracula" adopted by Bram Stoker and others was the name given to Vlad's son since the suffix "a" means simply "son of" in Romania (Dun-Mascetti 127).

Dracula's Burial Place and St. George's Eve

Not much is known of Dracula's burial place, but ancient Romanian chronicles state that he was buried at Snagov, where an ancient monastery still stands that Dracula had helped to rebuild still stands on an island in the middle of a quiet lake. The place is now in ruins, and many superstitious people think that the Impaler haunts the place (Dun-Mascetti 144).

Some say that Dracula kept much treasure in the fortressed church, but some monks, fearful that the Turks might get the treasure, threw the wealth into the lake where it still can be found (Dun-Mascetti 144). On the night before St. George's day--April 23, all the treasures--those in the lake and those in the mountains--begin to burn or give off an aura, and their light, like a bluish flame resembling the color of lighted spirits of wine, serves to guide mortals to their place of concealment (Dun-Mascetti 149). (*Dracula*'s author, Bram Stoker, uses St. George Eve and the blue lights in his tale to add further suspense and mystery to the night that Jonathan Harker is taken to Dracula's castle.)

St. George's Eve is one of the most important days of the year for the Romanian peasant, for many occult meetings take place at night in lonely caverns or within ruined walls, and ceremonies usual to the celebrations of a witches' Sabbath are practiced. Thus, because Dracula's coffin was never found, because he is linked to an occult called Scholomance (derived from the Romanian Solomari which means "students of alchemy" (Dun-Mascetti 146-147), and because of his most foul and gruesome deeds as Prince of Wallachia, Bram Stoker as well as many other writers have been able to create a legend of The Prince of Darkness, sparked by folklore and history, that continues to fascinate people throughout the world.

Bram Stoker's Dracula: His Appearance and Death

Bran Stoker's Dracula is four hundred years old; most vampires look only as old as they did when they "died" and were buried. Otherwise, Stoker's description is accurate as to folklore, according to one of Stoker's biographers: "the thinness and pallor, the red lips, sharp teeth, hairy hands, great physical strength, curved and crooked fingernails, rank and fetid breath (from ingested blood), and radium eyes" (Belford 239).

Dracula dies November 5, the year unknown. Dr. Van Helsing, Dr. Seward, Arthur Holmwood, Quincey Morris, Jonathan Harker and his wife Mina follow Dracula from London, England, to Varna, Romania. Dracula goes by sea; the others mostly by land. They hope to overtake Dracula before he gets to his castle before the sun sets. As they race through the Carpathian Mountains, through Borgo Pass, a snowstorm is also making things difficult. Also, Van Helsing fears that soon they will be surrounded "by gypsies on all sides" (Stoker 378).

Near Dracula's castle, the men attack the wagon with its Szgany (gypsie) protectors, and Morris, fighting with his bowie knife, is fatally stabbed himself. Covered by Holmwood and Seward's Winchester rifles, the gypsies give in. Harker, seeing Dracula's box open, slashes his throat while Morris, still moving on sheer will-power, plunges his bowie knife into Dracula's heart. Mina, who has now come up to the scene, says, "the whole body crumbled into dust and passed from our sight" (Stoker 380). She continued, ". . .even in that moment of final dissolution, there was in the face, a look of peace, such as I never could have imagined might have rested there" (Stoker 381).

Bran Castle, the 'halting place'

Although not the home of Vlad Tepes (Dracula), Bran Castle was the "halting place" for Tepes (Dracula-Tourism np). Built by the citizens of Brasov, Romania, Bran Castle, just 30 km southwest of Brasov, was a main defence against invaders during the Middle Ages (Mihai np). Its other purpose was to control inland and outland commercial traffic, for Bran Castle watches over the road which connects Transylvania and Wallachia, two provinces that have always been Romanian (Bran Castle tour).

After 1920 the castle was restored according to the specifications of Queen Mary, and it became a Royal House (Mihai np). Then in the mid-fifties it was converted into a museum and opened to the public. Today, the fortress still offers visitors many images of the past as they tour such rooms as the chancellor's office, the council hall, and the garrison rooms. It also has a secret staircase and a delightful inner courtyard (Bran Castle tour).

Bran Castle, set in the mountains of Transylvania, has been linked with Bran Stoker's fictitious vampire Dracula (Bran Castle tour). The idea of identifying Count Dracula with Vlad Tepes, prince of Wallachia, who died in Transylvania in the sixteenth century may have come from his cruelty of impaling the Turkish invaders, making prisoners of many during numerous battles, and earning him the name of Dracul (devil) (Mihai 30-31).

Castle Bran sets the mood for bloody ghosts and terrifying vampires (Mihai 31). Another real person, a Countess Elizabeth Bather, seems to be more closely connected with vampire probabilities. She lived in Transylvania during the Renaissance period and committed a number of crimes for which she was condemned to death and walled alive in a castle room. This "vampire" was not suitable, however, as females did not seem to establish enough horror for literature and theatre during England's Victorian period, so Bran Stoker's imaginary character was to become male (Mihai 31).

A Tour of Dracula Country

People interested in Dracula may want to see and experience the very places described by fiction and history significant to the story of his life. The map and accompanying copy give some highlights (Dracula-Tourism np):

--In Birgau Mountains see Dracula's Castle.

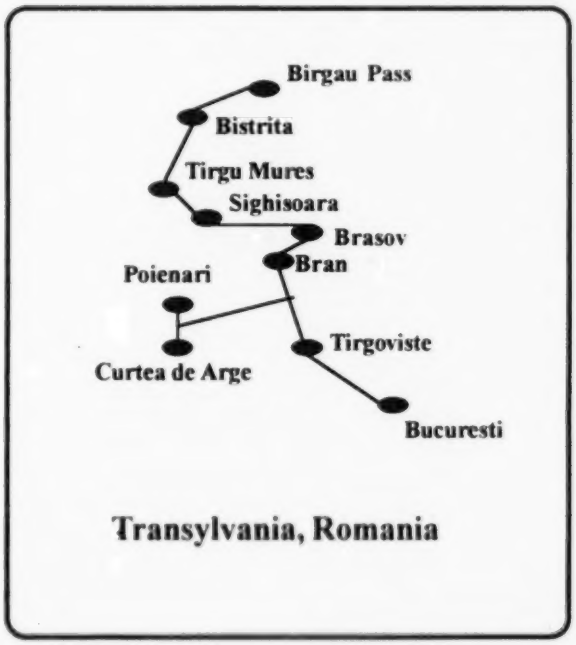
--In Bistrita at the Golden Crown Hotel, remember Stoker's famous character.

--In Sighisoara see the mediaeval fortress and the house of Dracula's childhood. (One may have dinner at his house which is now a restaurant, and not far from there is the place where he used to raise the infamy pillar and the gallows scaffolding to punish the malefactors.)

--Spend some time at Bran Castle (Vlad Dracula's halting place), dating from the fourteenth century; see also the ruins of the fortress Poienari (rebuilt by Vlad Dracula).

--In Tirgoviste, the capital during Vlad Dracula's reign, view the ruins of the Royal Place and Chindia Tower.

--Near Bucharest go to the monastery of Snagov where Vlad Dracula was buried.



Transylvania, Romania

--In Bucharest see the ruins of Dracula's palace (the Ancient Court).

Vampire 'Qualities'

1. The vampire has the power to create a kind of epidemic of blood lust among chosen individuals, both male and female.

2. The vampire appears "undead" in the grave with his skin fresh and with no evident *rigor mortis*.

3. The vampire retains a strong sexual appetite that even the grave does not weaken.

4. Victims of vampires often become vampires themselves, but not in every case.

5. Vampires will attack animals as well as human beings.

6. **True vampires** are those who have undergone a ritual of initiation into vampirism. A **revenant** is one who returns from the grave, an "undead," who, once attacked by a vampire, dies either from shock or eventual loss of blood and is interred, but his/her spirit appears to his/her kin and friends or fellow-villagers as a decomposing body, wandering around at night in search of victims.

7. Genuine vampires and revenants share the same method of attack--a bite usually at the neck or in the area of the heart. A revenant transforms all his/her victims into other revenants--men and animals--and eventually creates a "vampire epidemic" if he/she is not killed again.

8. A vampire has a choice to transform a victim into a vampire through an involved initiation process:
The victim
--is never bled to the point of death.
--is helped to develop the vampire senses to an extreme degree.
--is taught to kill, to search for a coffin, and to travel across the world without raising suspicion.
--is taught to live a wealthy life in the manner of a grand lord or lady.

9. A revenant has a much harder life than a vampire since he/she lacks sophistication and kills anyone and anything in the open. A revenant is more likely to be caught and killed again than is a vampire.

10. A vampire cannot be caught or killed while walking around since it is a spirit. The vampire must be in his grave when the spirit has returned to its original abode. In the past people believed that the spirit resided in the heart, so the heart must be cut out, burned, and the ashes scattered in flowing water.
A wooden stake, made of ash or oak, or a silver dagger can be used to destroy the heart.

11. If a mirror is placed before a vampire, there is no reflection as the spirit is wandering and never present in the body.

12. A vampire can have one of two spirits: one which is evil and may take over from the naturally resident spirit in a living body; or one that has arisen from a body and returns there to the putrefying corpse, taking possession of it by reanimating it, and carrying on living as long as it can find enough victims to feed on.

13. Protection against a vampire includes fresh garlic or another herb wolfsbane, silver knives (placed under mattresses and cribs). Christian crosses do not affect vampires although they are often used in vampire stories and movies as an anti-vampire barrier. The most effective method to ban vampirism is by killing it.

14. Once the vampire is dead, some of its blood can be smeared on his living victim; this act will cure the victim's bites.

(Dun-Mascetti 21, 31, 63, 65, 79, 82, 84, 220-221)

Biographer Barbara Belford, Bram Stoker and His Book *Dracula*

Barbara Belford in her biography *Bram Stoker* makes numerous references as to how Stoker used his life to tell the story of his most famous of novels *Dracula*. Although much of her information is based on speculation, her theories are interesting. The following notes are from her book:

The Author of *Dracula*:

Born in an Irish family, November 8, 1847, Abraham (Bram) Stoker was the third child of Charlotte (Thornley) and Abraham Stoker, a civil servant. Practically an invalid as a child, he spent much of the time indoors listening to stories told to him by his protective mother and living vicarious outdoor experiences through his siblings. Eventually, he did leave his sheltered life at home to attend a small prep school, Rev. William Wood's school in Dublin's Rutland (now Parnell) Square (29).

He went to Trinity, the college in the center of Dublin, founded in 1591 by Queen Elizabeth I. As a student; Stoker was clever and did passable work, but extracurricular activities came first. If not competing in a sporting event--he was a rugby player, an oarsman, and a long-distance walker, Stoker was attending meetings, or spending evenings with friends at local pubs (31). He also enjoyed debating, was President of the College Philosophical Society, and was interested in acting. Although he did not excel in the latter, he won some acclaim by being an art and theatrical critic for a daily paper (42).

After college he followed his parents wishes and worked as a clerk at Dublin Castle. Working as a civil servant passed his days and attending the theatre at night took up his nights, so his work on his master's degree in pure mathematics bogged down. It took him three years, but he did get his degree. It was not the academic world but the theatre arts that made his life, though. Realizing he had little chance to be a great performer, he abandoned his dream of acting and lingered around backstage, learning the many technical aspects of drama production (51).

Among his friends was the actor Henry Irving, the Laurence Olivier of his day. The two men had became friends almost instantaneously, so when Irving bought the Lyceum theatre in Glasgow, he offered Stoker a job at as acting manager/ business manager. Stoker immediately resigned from Dublin Castle, forfeiting all pension rights (81). From 1878 on, Stoker served him as business manager, social secretary and loyal friend until Irving's death in 1903. Even then Stoker took care of Irving who he thought deserved more than a traditional burial (Irving had been knighted by Queen Victoria) (243); through Stoker's influence, Irving was buried in Poets' Corner of Westminster Abbey with pomp and circumstance (303, 306).

During his lifetime, Stoker wrote eighteen books, but only *Dracula* succeeded as "grand literature" with some critics calling it a masterpiece (x). What Irving thought of the story is not known, but Stoker did write a play version of *Dracula* only to have Irving refuse to play Dracula, the role that would set the standard for any future interpretation" (270).

When Stoker accepted Irving's offer of a job at the Lyceum, he had little time to finish business in Dublin and court a beautiful young girl, Florence Balcombe. Things worked out, though, and he married Florence on December 4, 1878. They had one child, a son Irving Noel Thornley, but Stoker much preferred Irving's company to an evening in front of the fire with Florence and their son. When Noel reached maturity, he dropped his first name, saying he resented Irving for having monopolized his father (121).

Stoker died April 20, 1911, at the age of sixty-four with Florence and Noel at his bedside. The death certificate gave three causes for his death: "Locomotor Ataxy 6 Months, Granular Contracted Kidney, and Exhaustion (319). Recognized for all his work for Irving, people believed that exhaustion--a general term with no modern medical meaning--was the main cause of his demise (320).

Obituaries were widely published. The London *Times*, for one, noted that he had been ill for six years and called him "the master of a particularly lurid and creepy kind of fiction" (321). The *Irish*

Times praised him as "a typical Irishman of the best type" (321). In the United States the Pittsburgh *Gazette* said his death did not attract the notice in America it deserved:

> Few "intimates" of the theatre in America will not recall this gifted and versatile man. It was Stoker who made smooth the pathway of Henry Irving in this country, and to his wit, good nature and splendid genius went the credit for the success of nearly all the social gatherings in which Irving was a feature. He was the finest and most tactful man that ever kept watch and ward at the gateway to stage greatness and reserve (321).

Stoker was cremated and placed in a stone casket just large enough to hold Florence's ashes eventually. Florence died May 25, 1937, at the age of seventy-eight. She instructed that her ashes be dispersed on the Garden of Rest outside the Ernest George Columbarium at Golders Green. Noel took his mother's place in his father's stone casket on his death in 1961. Today Stoker's burial place is closed to the public (330). Stoker left no epitaph, but these lines from W. B. Yeats, a contemporary of his, would be fitting:

> I have spread my dreams under your feet;
> Tread softly, because you tread on my dreams (322).

Background on the Novel:

Originally, Stoker called his novel the *Dead Un-Dead* (xv). It took him six years to plot the novel and write it (xiv). As of 1997 *Dracula* is 100 years old, having been published in 1897 (x). It has been translated into forty-four languages (x). The main theme is that of a "rescue fantasy," and Victorian readers may have gasped at his novel for its sexual tension, yet "there is no real sex; there is no lovemaking." (7). Another theme would be that of the quest for goodness (139).

Names:

Dr. Abraham Van Helsing, his "good father" was named after himself and his father; and this psychic detective resides in Amsterdam, a city which would relate to his heritage (255). (Stoker was of Dutch ancestry.) Shortly after his father's death, at the age of 77, Stoker dropped his Christian name and became "Bram" Stoker (69).

Mina, which is short for Wilhelmina, is a traditional Dutch name (17).

Stoker commemorates Tennyson's *Demeter and Other Poems*, published in 1889, by naming Dracula's ship *Demeter* (232).

Records:

In his own life, Stoker believed in recording experiences, materials (inventory of stage items), and other sundry items. In *Dracula*, he would urge his characters to do the same--and record there adventures "to explain the unexplainable" (77-78).

Stoker-Dracula-Irving Relationship:

In *Dracula*, the Count Dracula's main interest in Jonathan Harker is his knowledge of English law, custom, and language. This seemed to parallel actor Henry Irving's relationship with Stoker (99). Stoker was his business manager, social secretary, and costant friend. However, Irving did little to recognize Stoker's loyalty, probably never read *Dracula* (280), and even refused to consider the play version of *Dracula* suitable for the stage (219).

The Beefsteakers:

Stoker's club which met after shows preferred tales of faraway brothels brought back by intrepid explorers. Dracula's characteristics came from some of his Beefsteakers: Irving's nose, Franz Liszt's white hair and beard, Jacques Damala's gaze (a Greek actor married to Sarah Bernhardt} who 'looked more dead than alive" (238).

Wedding: At thirty-one, Stoker married Florence Anne Lemon Balcombe, who was eleven years younger than he. They had no honeymoon as the newlyweds were asked by his employer Irving to aid him at Birmingham--much like Jonathan Harker's wedding was postponed with Mina, so he could be with Count Dracula in Transylvania (87).

The Story's Origin: The Hungarian folklore expert Arminius Vambery did attend a Beefsteak supper, but there is no indication that Stoker gleaned his story of Dracula from him. Vambery may have helped influence the location of the story, however, from Styria (the location of Le Fann's *Camilla*--to Transylvania. Stoker's reading may have had the greater influence on his setting, though. Already familiar with the writings of Emily Gerard, who had lived in Transylvania for two years as the English wife of a Hungarian cavalry brigade commander, she found the region full of beliefs in ghouls, goblins, and vampires. Thus, Stoker may have considered Transylvania just the place for his story's antagonist (259-260).

Publication: *Dracula* was available at bookseller markets on May 26, 1897, bound in yellow, the color of the French novel that Oscar Wilde, a former friend/associate, used for *The Picture of Dorian Gray*. Stoker earned no royalties on the first thousand copies of the six-shilling novel, but did receive one shilling and sixpence for each copy up to ten thousand, and two shillings thereafter (269).

No American publisher wanted *Dracula*, even though Stoker had published with Harper and with Appleton. Stoker purchased the copyright but never registered the required two copies, so *Dracula* has always been in the public domain in the United States (272). Finally, in 1899 Doubleday & McClure published the first American edition which was followed by serialization in the New York *Sun* and other American newspapers (272).

Dramatic rights were protected with a prepublication copyright reading at the Lyceum (Irving's theatre) on May 28. The script, divided into five acts, forty-seven scenes, and a prologue, was a cut-and-past narrative produced from galley proofs. The program was announced as *Dracula* or *The Un-Dead*, showing that Stoker, listed as author and acting manager of the Lyceum, was still ambivalent about the title (269). For *Dracula* Stoker was granted a copyright (License 3163), but the play was shelved, and no version was produced in his lifetime (270).

In the late 1930's, after the silent film *Nosferatu* and Bela Lugosi's *Dracula*, its first translation came out--in Icelandic, entitled *Makt Myrkanna* (The Power of Darkness) (272).

After Stoker's death his wife Florence spent years testing the wits of publishers and cinematographers who wished to use her husband's novel (329). Universal Pictures paid $40,000 for the rights to the 1931 Tod Browing film, starring the Hungarian actor Bela Lugosi. It paid $400 for the print of *Nosferatu*, the silent film, but never destroyed it as instructed. Florence obtained about half after commissions and other fees, but it allowed her to "live well off her husband's dreams" (330).

Comments on the book: Biography Barbara Belford wrote, "Dracula celebrates Stoker's final quest to safeguard embattled Victorian values from modernism, to preserve the romance of the family," and "Stoker divided the world into good women and brave men, but such pastoral thoughts were archaic as the nineteenth century lurched to a close" (xii). Historian Bram Dijkstra called *Dracula* "'a central document in the late nineteenth-century war on women!'" (xii). In 1897 critics filtered out erotic

messages and by the 1970's, *Dracula* critics "squeezed out every Freudian, religious, political and occult meaning from the book, leaving behind innuendo and misinformation about the life of this most elusive of authors. There were no Stokerian scholars to rise up and protest, to challenge undocumented facts" (x).

Dracula became one-hundred years old in 1997 and has been translated into forty-four language, and Dracula is the most filmed character in history after Sherlock Holmes (x). However, it took until 1983 for *Dracula* to earn recognition in the Classics series published by the Oxford University Press and another decade to give its author official recognition in the "revered *Dictionary of National Biography*" (xv).

Stoker's Mother's Critique of *Dracula*: "My dear, it is splendid," Charlotte wrote, "a thousand miles beyond anything you have written before, and I feel certain will place you very high in the writers of the day--the story and style being deeply sensational, exciting and interesting (274)."

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